

Seattle University

ScholarWorks @ SeattleU

The Spectator

Newspapers

2-27-2013

Spectator 2013-02-27

Editors of The Spectator

Follow this and additional works at: <https://scholarworks.seattleu.edu/spectator>

Recommended Citation

Editors of The Spectator, "Spectator 2013-02-27" (2013). *The Spectator*. 2462.
<https://scholarworks.seattleu.edu/spectator/2462>

This Newspaper is brought to you for free and open access by the Newspapers at ScholarWorks @ SeattleU. It has been accepted for inclusion in The Spectator by an authorized administrator of ScholarWorks @ SeattleU.

Feb. 27 2013

the

SPECTATOR

Feb 27 2013



**'BURIED CHILD':
INCEST, ABUSE AND
THE COLLAPSE OF THE
AMERICAN FAMILY**
P. 14

**PLOT OF FOOTLOOSE
COMING TRUE IN SEATTLE**

6

**BAR COTTO IS FULL OF ALL
THE DELICIOUS MEAT**

15

**NEW SEATTLE U HIGH JUMP RE-
CORD IS REALLY REALLY HIGH**

20

GRAND OPENING!



verizonwireless

Premium Retailer

STOP INTO THE NEW
VERIZON CAMPUS STORE
FOR A \$50 SU CAMPUS
STORE GIFT CARD

WITH ANY NEW LINE OF SERVICE OR UPGRADE

CONVENIENTLY LOCATED IN YOUR

 **CAMPUS STORE**
Home of the  **REDHAWKS SHOP**

THIS EXCLUSIVE OFFER IS VALID FROM
FEBRUARY 25 - MARCH 2, 2013

MONDAY-THURSDAY 8:30AM-6:00PM

FRIDAY 8:30AM-5:00PM

SATURDAY 10:00AM-4:00PM

823 12TH AVENUE SEATTLE, WA 98122 (206) 296-5820
SEATTLEUBOOKSTORE.COM FACEBOOK.COM/SEATTLEUCAMPUSSTORE

Professor seeking
student with graphic
design skills to design
2 logos.

Contact: ruthw@seattleu.edu



blue sky
church

JUST ACROSS
THE 520 BRIDGE.

NEED A RIDE?

TEXT OR E-MAIL:
RIDES@BLUESKY-CHURCH.COM

SUNDAYS

9:15 & 11:15 AM

WWW.BLUESKY-CHURCH.COM

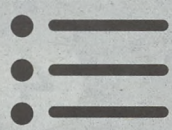
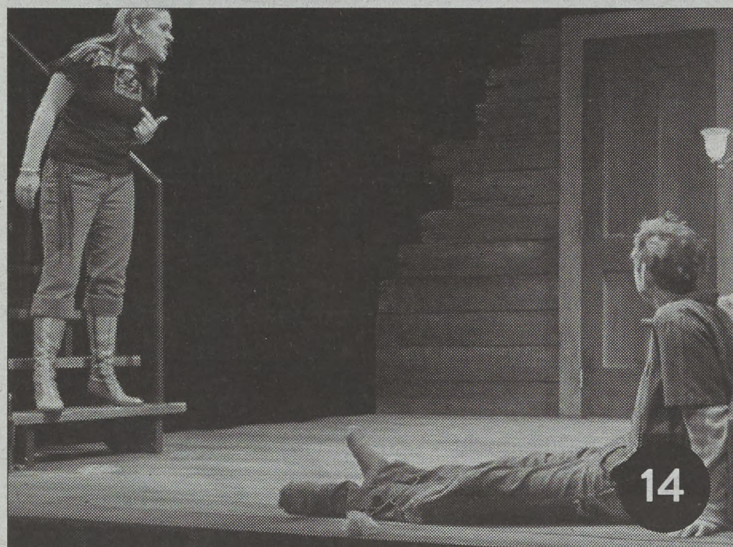
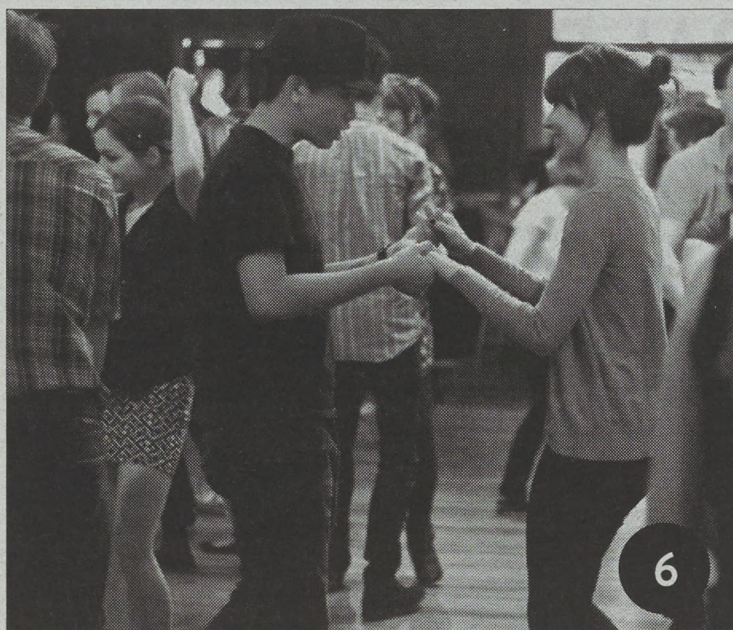


TABLE OF CONTENTS

3



COVER BY KATERI TOWN

4

A WHO'S WHO OF SEATTLE'S
NEXT POTENTIAL MAYORS

9

NOW YOU CAN DRUNK TEXT YOUR
FRIENDS AS WELL AS THE NIGHTHAWK

11

XAVIER AND XENOPHOBIA

15

BAR COTTO BRINGS DIGNITY TO THE
TOSTINO'S PIZZA ROLL

16

DID I JUST WATCH THE TONYS?
MUSICAL OSCARS RUNS AWRY

20

SEATTLE U STUDENT JUMPS THE
HEIGHT OF A BABY GIRAFFE

21

WOMEN'S SOFTBALL DESTROYS AT
HOME IN DOUBLE HEADER

Kelton Sears
Editor-in-Chief

MacKenzie Blake
Managing Editor/Copy Chief

J. Adrian Munger
*Managing/ Sports &
Opinion Editor*

Caroline Ferguson
News Editor

Kellie Cox
A&E Editor

Colleen Fontana
Features Editor

Collin Overbay
Online Editor

Lindsey Wasson
Photo Editor

André Wyatt
Lead Designer

Ben Mouch
Designer

Kelsey Cook
Designer

Alyssa Brandt
Designer

Celine Baldevia
Designer

Kevin Dunham
Staff Writer

Olivia Johnson
Staff Writer

Veronica Mazzolini
Staff Writer

Ashley Roe
Staff Writer

Bianca Sewake
Staff Writer

Sherilynn Soo
Staff Writer

Chelsee Yee
Staff Writer

Kateri Town
Senior Staff Photographer

Trevor Umbinetti
Staff Photographer

Matthew Gilbertson
Staff Photographer

Sonora Jha
Faculty Adviser

The Spectator
901 12th Avenue
Seattle, WA 98122
(206) 296-6470 (Main)
(206) 296-6474 (Advertising)
editor@su-spectator.com
admanager@su-spectator.com



MONTHS IN ADVANCE, MAYORAL RACE HEATS UP

Chelsee Yee
Staff Writer

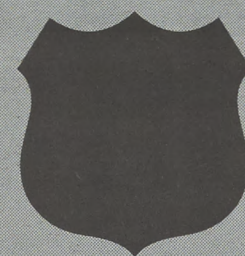
It looks like Seattle's Mayor Mike McGinn is in for a long ride this mayoral campaign as more people continue to board the train toward this year's election. While McGinn establishes his platform for a possible second term – emphasizing education, transportation and neighborhood safety – several high-profile candidates have already begun to challenge him, including Sen. Ed Murray, City Councilmen Tim Burgess and Bruce Harrell, former City Councilman Peter Steinbrueck, neighborhood activist Kate Martin and real estate developer Charlie Staadecker. This mayoral election is shaping up to be one of the most exciting in years, with an already-extensive lineup of potential candidates. Read their bios below.

Kate Martin

Martin, the only woman in the race thus far, is a neighborhood activist who has worked with McGinn on the Greenwood Community Council. That being said, she says they are

nothing alike. "I'm a planner, Mike's a lawyer. We come from completely different perspectives. The way we argue things, completely different," she told the Seattle Times. Currently, Martin owns a design business, but if she were to win the election, she has plans to re-

place the police chief and work to collaborate with the school system. In addition, her priorities are to attract and retain businesses and industries with good jobs and fix the structural problems with the City of Seattle Budget.

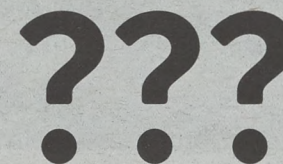


David Ishii

Don't confuse this guy with the deceased bookseller by the same name. Though it looks like Ishii doesn't have enough money to pay the filing fee of \$1,800 in May, he is hoping that his platform will grant him enough signatures that could be an alternative submission to make the ballot. This includes fighting crime, drugs, corruption and racketeering. "I am

quite the character. I really stand out because I am quite eccentric. I will be entertaining. If anything, I'll make this race really interesting," he told The Stranger. Some people already make him out to be, with his campaign website called "papabigfoot.com." It features a blue bumblebee dancing inside a rundown apartment with a cat by the window and a cigarette smoking on the tabletop. It's eccentric to say the least, but what's more interesting is

his claim to be Bruce Harrell's cousin. Harrell's campaign manager Monisha Harrell does not know what to make of this claim, but discovered Ishii's distant, non-blood relation to her uncle. Needless to say, Ishii wasn't lying when he said he was going to make this race really interesting. Now it all depends on whether he can come up with the money in time to file in his ballot.



City Councilman Bruce Harrell

Formerly a corporate attorney, Harrell is now serving his second term on the Seattle City Council where he chairs the Council's Public Safety, Civil Rights and Technology Committee. Harrell, the only minority of the major candidates, is half African-American and half Japanese-American, and describes himself as "an authentic

mayor" who can "walk the toughest streets without fear and intimidation" and "enter corporate boardrooms and build trust," according to the Seattle PI. He argues Seattle needs a mayor who can build a pathway to success for all—a kind of leadership Harrell has criticized McGinn for lacking. Harrell has expressed his disappointment with the mayor's performance, particularly in his handling of the federal government's investigation into the Seattle Police Department. Harrell

has plans of his own if he were to be elected, which includes extending a program to all Seattle Public Schools that would allow graduating students to attend South Seattle Community College tuition-free. A look at his bio will tell you that this program would be a personal achievement for Harrell, who attended K-12 in Seattle Public Schools, went on to be valedictorian at Garfield High School, and later graduated from the University of Washington.



Charlie Staadecker

Staadecker is a commercial real estate broker who is lesser-known than other candidates. For Staadecker, political experience doesn't necessarily render effective leadership. He believes his 30 years in business experience and civic involvement will be enough to

help him win the campaign. His platform relies on four pillars: jobs and economic security, education, quality of life and safety, and basic city services. Staadecker delivered his speech announcing candidacy for mayor in front of Franklin High School where he graduated. In his speech, he declared that he is no politician, nor is

this a political stepping-stone for him. "I simply want to do what's right and in the best interests of Seattle. Principles over politics; values over partisanship; unity over polarization." Staadecker hopes his "I Believe in Seattle" campaign will be enough to win against McGinn and the other candidates who are more widely known.

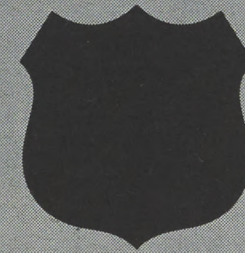


City Councilman Tim Burgess

Serving his second term on the Seattle City Council, Burgess is one of the major candidates whose diverse background leads supporters to believe he has the experience needed to lead a city. Business. Law enforcement. Community activism. Even journalism. Burgess believes his strong background has prepared him to be a strong advocate for public policy, economic growth, and a strong public ed-

ucation system. According to his campaign site, Burgess is focusing on three main issues if he were to be elected mayor. First is public safety. Formerly the chair of the City Council's Public Safety Committee, Burgess wants to implement a set of specific strategies to restore public confidence and prevent crime in Seattle. This includes replacing the chief of police, adopting place-based policing, implementing a problem-oriented policing to prevent crime and improving training.

The second issue is transportation. Burgess wants to relieve overcrowded buses and work with Sound Transit to ensure city transportation plans dovetail with regional efforts. And lastly, the third issue he wants to focus on is families and education. Burgess has chaired the Council's Education Committee and would like to continue to promote early childhood development, work to better predict school enrollment and fight exploitation of exploited children.

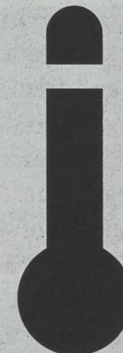


State Senator Ed Murray

After leading the referendum campaign to legalize gay marriage, Murray has been known as a civil rights champion. He's even getting married to his longtime partner Michael Shio-saki four days after the Aug. 6 primary election. Murray has done extensive public service, including his work as the prime sponsor of the 2002 Safe

Schools bill, which protects youth in schools from sexual harassment, as well as the landmark bill banning discrimination on the basis of sexual orientation. Murray is announcing an exploratory committee rather than launching a full campaign for mayor. This is not only because he wouldn't be able to raise money or seek endorsements while the Legislature is in session, but also because of his past

work on marriage equality; it took time away for Murray to learn other public responsibilities. However, that is not to say Murray does not have an extensive agenda if he were to run for election and win. At the top of his priority list is improving the police department and prepping the city for climate change.

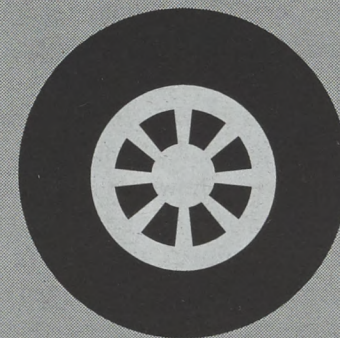


Former City Councilman Peter Steinbrueck

"Imagine a city where nearly everything you need is less than a 20-minute walk from your home—the grocery store, schools, public art, a park, services and shops, the library, bus stops and restaurants. All in a neighborhood with its own personality, built on a human scale, and designed for living. It's called a complete neighborhood—and

it's what every neighborhood in Seattle can be" Steinbrueck declares on his website. This introduction to why Steinbrueck is running for mayor highlights his four priorities for his campaign: safe, walkable neighborhoods, strong schools, sensible travel mobility, and sustainable and health growth. You might recognize Steinbrueck's name from his father who fought an eight-year battle to save the Pike Place Market from redevelopment.

ment. Steinbrueck, who has served 10 years on the Seattle City Council, inherited a similar background when he worked to preserve industrial lands in Sodo and limit downtown building heights. Steinbrueck is also an architect and urban designer, and he believes that his professional career in solving complex urban problems allows him to understand the political challenges and governance of the city.

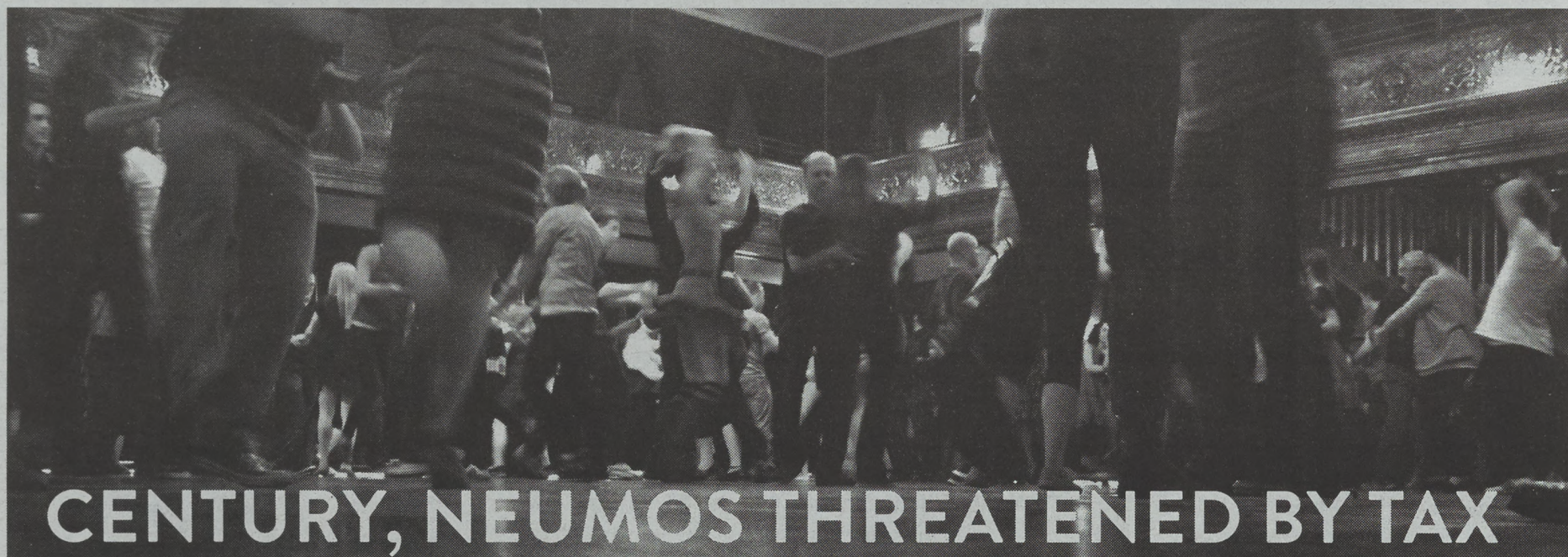


Other potential candidates include former King County Executive and Deputy Secretary of Housing and Urban Development Ron Sims, City Councilmember Sally J. Clark and President and CEO of the Seattle Metropolitan Chamber of Commerce Maud Daudon.



Even Seattle rapper Macklemore has plans to run for mayor in 2025 when he expects his rap career to be winding down. With his catchphrase "Politics is the new hip-hop," Macklemore hopes to build a new kind of fan base with support for gun control, affordable housing and modern transportation. But we'll have to wait 12 years for that.





Alaina Bever
Volunteer Writer

Hundreds of excited dancers stand around a twinkling ballroom, watching a lively performance by professionals swinging in time to Donna Summer's "Last Dance." Moments later, couples and friends are twirling around the room; some experienced dancers, some still learning the steps, all having a great time.

It's the evening of Century Ballroom's Sweet Sixteen Party, and the venue is packed with dancers who gather at Century for one reason: to celebrate dance.

This past Saturday, dancers from all over the Seattle area flocked to Capitol Hill's Century Ballroom to celebrate 16 years of dancing at Century.

The Sweet Sixteen Anniversary Party included 16 DJs, 16 performances and 16 types of champagne.

The event, however, was a bitter-sweet occasion. In addition to celebrating Century's 16 years on Capitol Hill, the party was also part of an ongoing fundraiser to pay fees that Century owes due to an "opportunity to dance" tax that has had a major impact on local dance venues and several beloved clubs and studios.

Many Seattle University students and members of the Seattle community have long taken for granted the number of dance venues and nightclubs on Capitol Hill. The wide range of nightclubs, concert venues and dance halls here in Seattle allow local

musicians to gain exposure, and Century Ballroom gives young people a place to celebrate with old-fashioned dance lessons.

These opportunities, however, could soon be limited, as a number of Seattle venues are facing closure due to the impact of the thousands of dollars in taxes being enforced by the Department of Revenue (DOR).

The tax itself is decades old, but a new interpretation of the law's wording allows auditors to enforce the tax on unsuspecting nightclub and dance venue owners.

Bob Palen, a tax specialist for the DOR, told the Stranger that the tax law was originally drafted to enforce a 9.5 percent sales tax on recreational activities such as golf, billiards and swimming. The phrase "charges made for providing the opportunity to dance," was added to the law in 1993 to include jazzercise and aerobics studios.

Two years ago, the DOR informed business owners that this includes any venue that provides a dance floor or music that promotes dancing. As a result, dance venues, clubs and bars have all been audited for thousands of dollars in taxes that most business owners claim they were not warned about.

These include well-known venues Century Ballroom, Neighbours Nightclub and Tractor Tavern.

The thousands of dollars in taxes imposed on local businesses is enough to put some of these venues out of business.

According to a recent Seattle Times article, Tractor Tavern, a music venue and nightclub in Seattle's Ballard neighborhood, faces a \$91,000 bill. The club was originally audited for over \$200,000, but after negotiations the DOR agreed to lower the penalty. Still, dramatic price increases won't be enough to help small businesses pay off these bills by April. Tractor Tavern owner David Cowan told the Seattle Times that the charges "pretty much wiped out my retirement."

I think Capitol Hill is one place that has really held on to its dancing community.

*Jillian Jackson,
Swing Club Director of Pedagogy*

According to Mike Growley, a DOR representative, the DOR sent notices to nightclubs over a decade ago with details about the tax. He insists that dance hall and nightclub owners should have been aware of the tax. Those being audited, however, resent this claim, saying that such notification would have caused a noticeable stir among club owners.

Hallie Kuperman, owner and founder of Century Ballroom, said that Century's bookkeeper contacted the DOR years ago to make sure that the local venue was paying the proper fees.

"Probably 10 years ago we called the state and said, 'You know, we just want to make sure we're paying all the right taxes because we have a lot of things on our plate.' And they said yes," said Kuperman. "But they won't stand behind that now because there's nothing in writing."

Century Ballroom began raising admission prices when they were notified of the tax two years ago, but this has not been enough to cover the charges. The Ballroom now faces a penalty of \$92,000, due in three months, according to Century's website. In order to pay off the penalties and preserve the dance community at Century, the staff is fundraising in hopes that the generosity of its guests will allow continued business. To date, they have raised more than \$20,000, but that still leaves Century with a large sum to pay in a short amount of time.

Kuperman, however, isn't giving up that easily.

This spring, Century Ballroom is planning a "Dance In" at the state capitol to encourage legislators to reform the tax law. State Senator Ed Murray, a possible candidate in Seattle's upcoming mayoral election, is one of several senators leading the effort to pass Bill 5613, which would revise the tax law. After the first hearing on Feb. 21, it remains uncertain whether the bill will pass in time to save businesses.

Given the state of the economy, it's no surprise that the DOR is looking for extra sources of revenue, but busi-

ness owners affected by the tax say that this is a poor way to collect that revenue. In addition to feeling blindsided by the loose interpretation of the phrase "opportunity to dance," many business owners complain that the tax is being enforced unfairly.

"Some people are paying it, some people are not, some people have to pay it for all their events, some people only one or two events," Kuperman said. "And the reason why is the Department of Revenue has not been able to define what this tax really is."

"I think it's just a really arbitrary way to apply a tax," Senator Murray told the Seattle Times.

In addition to hurting local businesses, the dance tax also has the potential to limit Seattle's art culture. Unless the tax is repealed, businesses will be forced to raise charges by 10 percent, which has a negative impact on patrons of these venues as well as local musicians trying to gain exposure.

"If you're a musician and you're playing at a club, the owner of that club will take some money out of your pocket because it will go to pay taxes," Kuperman said. "You have to realize it's a much broader thing than just Century Ballroom and other dance halls."

Many members of the Seattle U Swing Club frequently visit Century Ballroom and other local dance halls, and they have already noticed the effects of the dance tax.

"[Century] already raised the price of entrance over this last summer," said Aubrey Eyre, Swing Club's Director of Social Activities. "So I know that already that has caused problems for a lot of people in the club because it's already kind of an expensive hobby to go dancing every Sunday night."

Jillian Jackson, Swing Club's Director of Pedagogy, had similar thoughts to Eyre about the increase in prices.

"The live band nights are now 13 [dollars], the DJ nights are eight. I don't know if they're going to go up again, the website mentioned that they might go up by another 10 percent, which, when you go three or four nights a week, adds up very quickly," said Jackson.

While the outcome of the tax cri-

sis remains unpredictable, the value of these venues is undeniable.

"I think it's huge for Capitol Hill," Jackson said. "I'm not from Seattle, and we don't have any sort of dance venue like this in Buffalo. It's an amazing opportunity to have dancing every night. I think Capitol Hill is one place that has really held on to its dancing community... It's become a home away from home for a lot of people."

Seattle U Swing Club encourages students to dance at Century on Sunday nights, when the venue offers swing dance for all ages. Since its founding a few years ago, the club has grown from less than 10 members to a following of 20 or 30 members showing up regularly to dance.

Because many of Century's fundraisers, including the Sweet Sixteen Anniversary Party, are 21 and over, some students feel that there isn't an easy way to support Century Ballroom. Jillian Jackson said that she's

hoping to collaborate with Century to plan fundraisers for all ages, so more Seattle U students can get involved.

"I think it matters to a lot of people," Jackson said. "I've had people come up to me talking about it, and asking, which I think is great that people know, but there's not that next step if you're under 21."

In addition to participating in fundraisers, there are other ways to defend local businesses from the impact of the dance tax. Neumos Club issued a statement last week calling for support from the Seattle community by encouraging people to write to the Senators working on Bill 5613, to demonstrate the city's support for these businesses.

When asked what she would like students to know about the dance tax, Kuperman said, "You're the next generation of people who are going to dance, you're the people who are going to bring it into the future and

teach kids younger than you. It's social dance, it's not club dancing, it's an activity that you do with someone. And I think that's vitally important."

The most important thing to do, Jackson said, is to educate yourself, and spread the word. If no one takes action, Century Ballroom and many other beloved venues could be closing soon.

"If Century Ballroom closed, I don't know where I would go," said Rima Kaboul, Swing Club's director of publicity. "And I don't know where Swing Club would go."

The editor may be reached at news@su-spectator.com



PHOTOS BY KATERI TOWN • THE SPECTATOR

Members of the Seattle University Swing Dance Club, as well as community members, swing dance at Century Ballroom on Sunday, Feb. 24, 2013. Century Ballroom is a popular destination for various types of dance, but faces closure due to the Dance Tax.

ENVIRONMENTAL ACTIVISM TAKES ROOT AT SU

Olivia Johnson
Staff Writer

While it may still be next to impossible to accurately sort out, even with the help of those handy signs, what can and cannot be composted and not recycled in the various bins across campus, the mere presence of this is a good indicator of Seattle University's commitment to the environment.

And while the university has prided itself on its commitment to sustainability, the announcement this year of the creation of the Center for Justice and Sustainability has renewed Seattle U's focus on issues of environmental justice. The announcement also comes at a time when a larger debate about the environment is at the forefront of American politics, and after 2012 was the hottest year on record.

The Center will act as a resource and meeting point for students and faculty to work on research or learn about sustainability, bringing people from diverse disciplines together to address environmental justice problems.

"The Center for Environmental Justice and Sustainability's primary goal is to promote scholarship by faculty and students and support them as they engage with others in the community on projects," said the center's first director, civil and environmental engineering professor Phil Thompson, in an interview with The Commons.

The center will focus on environ-

mental justice from a multi-disciplinary standpoint, helping to provide a focus for curriculum and activities centered around sustainability.

"We have a very clear commitment to being interdisciplinary and trans-disciplinary, to crossing the boundaries of different colleges and schools," said professor Cynthia Moe-Lobeda, who was involved in the planning and implementation of the Center. "At this point in history, universities are responsible for enabling people to construct new questions and new knowledge that grow out of provocative conversation between different fields of inquiry."

The center will likely be housed in the Bullitt Center, at 15th Ave. and Madison Street, though this has not been confirmed by all parties at the time of publication.

"The center is meant to serve everybody—faculty, staff and students committed to helping across campus with scholarship in environmental justice and sustainability," said Jennifer Sorensen, professor in General Science and Environmental Science, and

If you're interested in sustainability issues, the Center can help connect you...

Jennifer Sorensen
Professor

one of the original faculty involved in the creation of the center. "If you're interested in sustainability issues, the center can help connect you to a project or people with those same interests."

Elsewhere at Seattle U, students are also working on a variety of environmental issues.

Sustainable Student Action is currently focusing on divestment, a growing nationwide trend pushing uni-

versities to reinvest money currently invested in oil and gas companies to greener alternatives.

The club was formerly Natural Leaders, and responsible for Seattle U's Ban the Bottle campaign, the first by a college campus in Washington state.

"Other campuses are not taking on the same initiative, so hopefully we inspired them, showing that it's possible," said Emma Jornlin, a club member involved in the campaign.

350.org, the advocacy group behind the divestment push, is modeled

Divestment is potentially really influential if enough universities do it.

Madelyn Hamilton,
Sustainable Student Action Club

after the movement in the 1980s when universities stood up against apartheid in South Africa.

"It made perfect sense for us to start with universities, as these institutions have a special responsibility to make their investments live up to their missions. Many have publicly committed to sustainability and solving the big issues of the day, yet many are still putting tens of millions of dollars into companies that are wreaking havoc on the planet," said Jamie Henn, communications director for 350.org, in an interview with The Guardian.

Hampshire College in Massachusetts successfully divested from its endowment, and Harvard, which has a \$32 billion endowment, has been working on a similar campaign, along with many other institutions around the country.

At Seattle U, Sustainable Student Action has met with university CFO and Vice President for Finance and Business Affairs Connie Kanter in an effort to

learn where the university's endowment is invested and whether or not divestment is possible.

"A lot of universities have their endowments public, but we don't know where any of our funds are," said Gabrielle Porter, a member of the Sustainable Student Action group. "It's not public knowledge and you can't request it. It's a policy that it's private information."

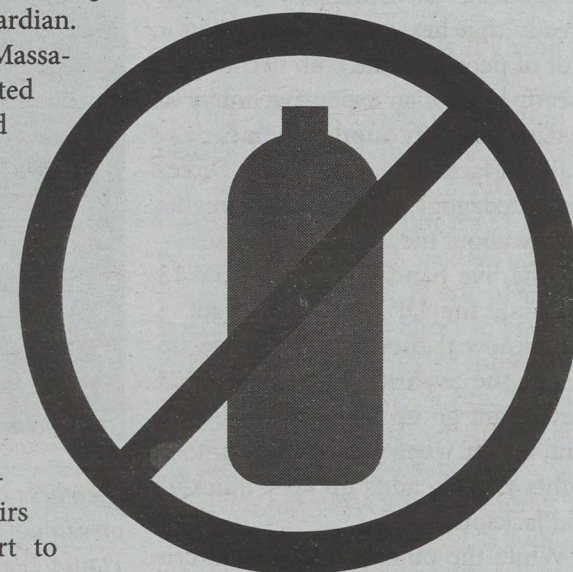
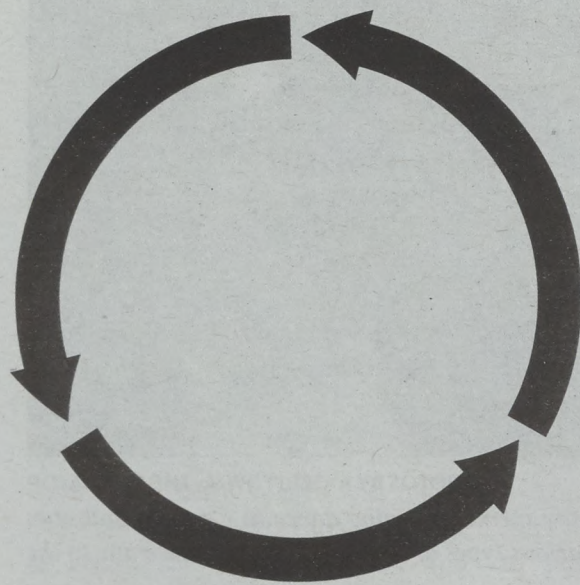
Porter notes that, according to greenreportcard.org, an organization which grades universities based on their environmental friendliness, Seattle U received an overall B grade, due mainly to low grades in student involvement as well as D for endowment transparency.

"We're hoping at this point that they're just not invested so heavily in fossil fuels," Jornlin said.

Because it is still unclear where Seattle U's investments are, the club has submitted a list of 30 organizations they would like to see money divested from if it is there at all. They are currently waiting for a formal response from the university and will meet again with Kanter in early March.

"Divestment is potentially really influential if enough universities do it," said Sustainable Student Action Club member Madelyn Hamilton.

According to The Guardian, Seattle mayor Mike McGinn formally requested that the city divest fossil fuels from the city's pension funds late last year.



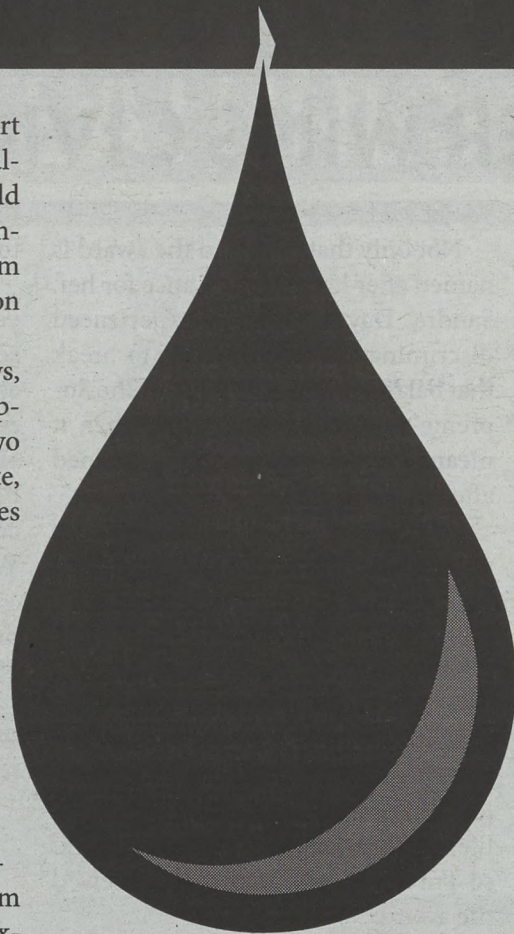
Seattle U students also took part in a rally earlier in February in Ballard to stop coal trains which would carry coal from locations in the intermountain west to be shipped from ports in Washington for consumption in China.

According to Bloomberg News, companies are in the process of applying for permits to construct two export facilities in Washington state, while in Oregon, three such facilities have been proposed.

However, with environmental advocate Jay Inslee newly appointed as governor, coal exporters may face an uphill battle in construction of export sites.

While proponents cite the number of jobs and tax revenue the facilities would create, opponents refer to the air pollution, high greenhouse gas emissions, and ecosystem damage among the potential harm exports would create.

Long a proponent of clean energy alternatives, Inslee's campaign last year focused on clean energy, though the issue became highly politicized for its job creation potential. Any potential sites would go through approval



phases at both the state and federal level to ensure compliance with environmental standards, which could delay or stop construction.

If plans are approved, the Northwest would ship 140 million tons of coal per year, the largest number of

fossil fuel shipments in the country.

According to The Seattle Times, the proposed coal export facilities have drawn large amounts of criticism from Washingtonians, with over 2,300 people attending a hearing on the issue in December.

Most in attendance, according to the Times, were against coal exports, with many young children even voicing concerns over the future of environmental standards in the state.

Residents in Bellingham have taken a particularly vocal stance in the coal debate.

Coal would travel by train from mines in places like Wyoming, Montana and other states in the Rockies to ports in coastal Washington and Oregon.

The debate pitting those in favor of job creation versus environmentalists can also be seen in nationwide debate over the Keystone XL Pipeline, aiming to carry crude oil from Canada to refineries located in Texas. According to PBS, thousands marched at an event on the National Mall in early February in opposition to construction, urging President Obama not to authorize its construction.

As described in a report from the Newshour, "Ultimately the White House will make a decision. President

If plans are approved, the Northwest would ship 140 million tons of coal per year.

Obama has made combating climate change a priority of his second term, but he is also trying to pull the nation out of an economic recession. That balancing act makes the final outcome a tough call."

Olivia may reached at ojohnson@su-spectator.com

NIGHTHAWK ESCORT GETS WITH THE TIMES

Michael Bussiere
Volunteer Writer

Although the NightHawk Safety Escort Patrol is offering people a safe ride home, it's been leaving a lot of them out in the cold.

After calling for a pickup, most people have to wait outside in the dark for their ride to arrive, which may defeat a bit of the point. More often than not, by the time the shuttle arrives the student could have walked to his or her destination several times over. To address the problem, the NightHawk Safety Escort Patrol will be adding a text message component to its services starting March 3.

Seattle University sent out an Official Communications email on Tuesday to announce the new program to

its students.

Students can call 206.398.HAWK in order to request a shuttle to pick them up. With the new program, the caller then provides a cell phone number, and will receive a text message letting them know that the escort is en route. The user can then wait inside, safe and warm.

It may also decrease wait times, as the email stated, "This will also reduce the time wasted in driving to people who do not show up for their rides or have made other choices."

The idea came from a meeting between the Department of Campus Public Safety and a student government representative to discuss enhanced safety features for the NightHawk Service.

"SGSU stated that there was a con-

cern from students that they have to wait outside for the NightHawk for an extended period of time during hours of darkness and high volume calls for service," said Crime Prevention Officer Dominique Maryanski. Maryanski has been tasked with implementing the new program.

The Seattle U administration has given approval for the equipment needed for the program, as well as an extra student dispatch to operate it.

"We are currently hiring the needed [staff], and training procedures are being updated to include the new programming. I anticipate we will be fully functional by beginning of spring quarter," Maryanski said.

The NightHawk Service runs from 6 p.m. to midnight, Sunday through Thursday. On Fridays and Saturdays,

service is extended until 2 a.m. The range is only six blocks from campus in order to cover distances that students might otherwise walk.

Although the text alert program will alleviate some problems that NightHawk riders have faced in the past, Maryanski still advises students not to call at the last minute. Students who have used the NightHawk service in the past have said that they had to wait about 15 minutes to be picked up.

"We continue to ask our community members to plan ahead when making their requests for the NightHawk Service, as we experienced over 5,000 calls for service during fall quarter," Maryanski said.

The editor may be reached at news@su-spectator.com

SU STREET LAW PIONEER WINS CIVICS AWARD

Bianca Sewake
Staff Writer

Working tirelessly for 35 years and dedicating her life to the advancement in civics education, Margaret Fisher has no intention of stopping any time soon.

This entire time, Fisher, currently a Professor-in-Residence in the Seattle University School of Law, has inspired, improved and led an innovation in the field of civics education relating to the justice system. Because of her accomplishments, she recently received the Sandra Day O'Connor Award for the Advancement of Civics Education.

This award was named after a national hero and champion for civic education and the first woman justice on the U.S. Supreme Court. It is a national honor.

People in the field have noticed Fisher's work, recommending her to receive the award.

One of the people who recommended Fisher is Washington State Chief Justice Barbara Madsen, who wrote in her recommendation letter, "It is the breadth of Ms. Fisher's contributions to civics education that deserves special attention."

Isidore Starr, a friend of Fisher's and someone she calls "the father of this whole field" also wrote a recommendation for her, saying, "She is a woman of extraordinary energy, high intelligence, impressive organizational abilities, and creative imagination. She has brought all these qualities to her work in civic education."

Fisher is one of the pioneers of street law. She began teaching it at Georgetown Law School, where her students went on to teach in prisons. She brought it to Seattle, where street law can be taught in the high schools.

Currently, she is serving her 60th semester as a professor at Seattle U.

Just last year, Fisher launched Seattle's first and only Youth Court, where law students act as mentors for high school students to run court sessions for their peers who have violated traffic laws—a meaningful approach to having high school students think

about how their actions impact those around them.

"I love what I do. I love to teach and that's a role that I play, and it's very important for me to help people see possibilities in their lives. That's a motivation for me," said Fisher. "Whatever circumstance people find themselves in, there's something that brings out the ability or the desire, the motivation to develop skills, develop information, develop knowledge so that they can participate more fairly in the society we're in."

Her passion has inspired others to join her in the cause.

Bothell Municipal Court Judge Michelle Gehlsen started up a Youth Traffic Court in Bothell with the help of Fisher.

"Her work is inspiring. It inspires me," said Gehlsen. "Her lifetime dedication and passion in educating our youth on civics to be better drivers, in training our future leaders makes our world a better place. That makes me want to help her in that cause."

Fisher received an award last year for her work with the Youth Traffic Court.

"It takes a lot to coordinate all those

It is the breadth of
Ms. Fisher's contribu-
tions...that deserves
special attention.

Barbara Madsen,
Washington State Chief Justice

people and get them to participate in the first place and coordinate the schedule to make it all work. She's a brilliant educator as well as a community builder," said Diane Douglas, the Executive Director for Seattle City-Club. Douglas presented Fisher with the award last year.

Receiving this award holds special meaning for Fisher.

"A lot of people do a lot of unnoticed work to make the world a better place and so I feel very honored that I got selected to receive this,"

Fisher said.

Not only that, but who the award is named after holds significance for her. Sandra Day O'Connor experienced discrimination and was able to break that barrier in order to work in the Supreme Court. According to Fisher, it means a lot to receive an award named after such a woman.

At 62 years old, Fisher doesn't see an end yet. She is currently planning how she will let her programs live on even after her she stops working.

"I know Margaret is older than me and the way that she works is exhausting to me. I don't know how she keeps up with it," Gehlsen said. "She's tireless in this campaign and it's been her life's dedication and her life's work, so I'm very, very happy she received the award."

Others hope to see Fisher con-

tinue her work for many more years to come.

"I hope she continues going for 100 years and really serving as our conscious, as our instigator, as our leader and in the passionate way she talks directly to kids as well as to teachers and administrators and to public officials," Douglas said, who also called Fisher a treasure and pride for Washington state.

Luckily for them, Fisher said that perhaps when she is 120 years old, she would be ready to step down.

Bianca may be reached at
bsewake@su-spectator.com



TREVOR UMBINETTI • THE SPECTATOR

Law Professor-in-Residence, Margaret Fisher has dedicated her life to civics education and street law innovation. Her work has recently been recognized by the Sandra Day O'Connor Award for Advancement of Civics Education.



XENOPHOBIA: THE XAVIER STORY



HOW LOCATION AND CULTURE KEEPS XAVIER SEPARATE AND WHY IT WILL NEVER CHANGE

J. Adrian Munger
Sports & Opinion Editor

Of all the residence halls, Xavier is certainly the loneliest. Situated in a corner of campus, Xavier is physically the most remote residence hall at Seattle University. But the gap between Xavier and the rest of campus is much deeper and more subtle than geographic distance. The gap is a cultural one.

Xavier is a Global House, meaning it plays host to a large number of international students and exchange students studying at Seattle U. Xavier exists as place for cultural exchange between domestic and international students.

Martha Palomino, a senior Public Affairs and Strategic Communications Double Major, has been an RA for three years, two of which were in Xavier. In her opinion, the Xavier community is beneficial to both domestic and international students

"[Living in Xavier] is a two-way street. We learn about them and they learn about us," said Palomina. "Xavier is one of a kind."

However, Palomino is critical of how isolated Xavier feels from the rest of campus, noting that it was rare for someone from another residence hall to come to a Xavier event.

Senior Jack Hilton, a Xavier RA, echoed many of Palomino's comments about Xavier, especially when it came to the sense of community.

"It's a smaller community, people know one another, everyone knows one another's names," said Hilton. "You see a lot of community gatherings, especially around the kitchen."

While Hilton spoke highly of Xavier, he also described an unintended consequence of this strong sense of community. Sophia University, a Japanese school, sends dozens of exchange students to Seattle U, many of whom room

together in Xavier. According to Hilton, these students tend to maintain their existing friendships with other students from Sophia University.

"There are clumps of international students that will hang out with domestic students, but I tend to see international students, especially from Sophia University, hanging out with other students from Sophia University," Hilton said.

Hilton sees this as a problem, claiming that, "[The school] should spread them out a little bit. They want to get out...and be immersed. They should have the experience of living with a domestic student."

Hannah Pantaleo, a former Xavier RA, also saw two sides of Xavier. While she said that living in Xavier was a great experience, she also said that "hosting a majority of the international and exchange students in one residence hall...doesn't foster the idea of global

education because it hinders a majority of the SU population from being easily exposed to people of international background."

Both domestic and international students feel the negative side effects of the situation. By lumping so many of the on-campus international students together in a "Global House," Seattle U has ensured that most domestic students have very little contact with international students. Domestic students not living in Xavier are largely unaware of the 10 percent of the campus that is from a foreign country. International exchange programs are intended to benefit both the host and the visitor, but most Seattle U students are simply unaware that they are playing host to 600 international students. This is a common phenomenon nationwide: a recent study showed that 38 percent of international students studying in the U.S. had no close American friends.

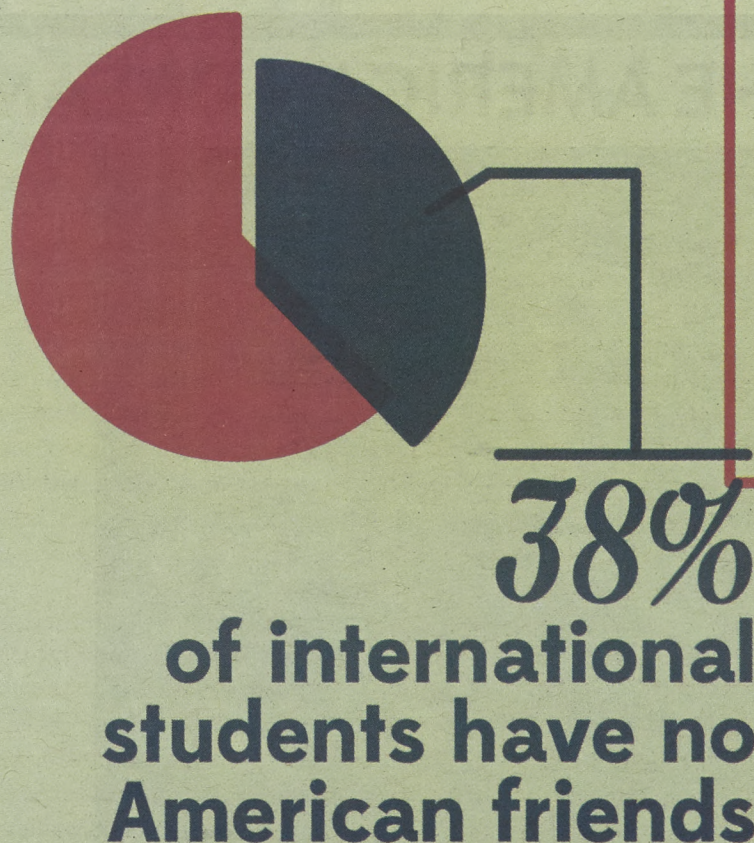


7.4% of SU
students are
international
students

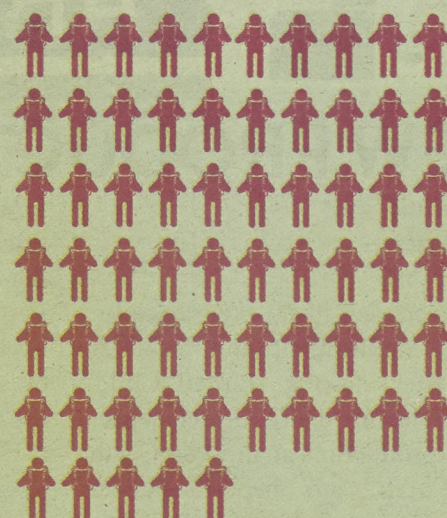


13%
of international
students live on
campus





65 (11%)
international
students get
financial aid



58
international
students
currently
enrolled

Hilton thinks the school should change the way they assign international students dorm rooms.

"I think that an international student needs to live with a domestic student. If [international students are] grouped together, they're going to stay together."

But as Hilton will be the first to admit, mandating that international students be paired with domestic students presents other problems. It would deprive international students of the right to choose their own roommates, a right that domestic students are virtually guaranteed. Any such move could also have legal ramifications—making significant housing decisions based on national origins could be seen as a violation of Seattle U's non-discrimination policy. But unless a significant policy change is made, the separation between Xavier and the rest of campus isn't going to get any smaller.

The discussion about cultural gaps reveals a subtle bias in domestic students. By obsessing over the idea of cultural integration, we're assuming international students are here because they want to learn about American culture. But isn't it possible that they're

here simply because Seattle U is a good school? It's easy to assume that learning about American culture is the most important thing about exchange programs, but there's a reason international students are going to school here instead of just moving to Seattle for year.

That isn't to say that the programs and events centered on cultural exchange are stupid or racist. On the contrary, programs put on by the International Student Center generally demonstrate great cultural sensitivity. But it's important to remember that for many international students, the biggest obstacles have nothing to do with language barriers or culture shock.

For instance, senior Niraj Kamat, an international student from India, says that some of the biggest obstacles for him at Seattle U are academic and financial. In particular, Kamat is critical of Seattle U's tutoring services for math and foreign languages.

"We have a great Writing Center, but we don't have a proper tutoring center," said Kamat.

Kamat also had trouble finding employment in Seattle. This is a common problem for international students,

most of whom don't have work visas.

"Luck was on my side," Kamat said. "I found an internship."

Internships are often the best choice for international students who struggle finding employment. International students without permission to work are allowed to take an internship if it relates to a class or academic program.

Finding employment is essential for many international students since they don't qualify for financial aid from the U.S. federal government. Only 11 percent of international students receive financial aid. For many, finding a job is the only way to pay for school. Many, including Kamat, are forced to take on high-interest loans. Many of the loans international students take out have interest rates of over 11 percent. Unlike loans taken out by domestic students, these loans are not subsidized by the government. Many international students are forced to pay hundreds of dollars a month in interest for these loans.

Despite these problems, Kamat is happy that he is here, saying that "the experience has been great." Kamat attributes some of this to his involvement with the International Student Center.

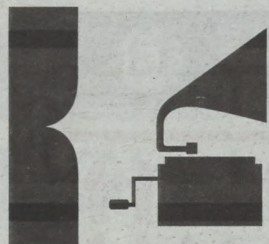
The ISC provides a range of services to international students, and puts on hundreds of events each year, including International Week, which won an award from the American College Personnel Association last year. An estimated 2,000 students are involved in International Week every year.

Ryan Greene, director of the International Student Center, thinks events like these are pivotal to Seattle U's goal of global engagement. "We see a wide mix of people at these events," said Greene. "They're about half international students and half non-international."

Greene echoed Kamat's statements about the financial woes of International students. According to him, money problems are the biggest problem international students face. Greene's office is able to with some of these issues, such as problems involving U.S. tax law.

But no matter how successful Greene and his staff have been, there is still a vast gap between Xavier and the rest of campus, a gap that isn't going to be bridged any time soon.

Adrian may be reached at sports@su-spectator.com



NEW PRODUCTION 'BURIES' THE AMERICAN DREAM

Ashley Roe
Staff Writer

Viewers will likely experience lingering astonishment and bewilderment after viewing "Buried Child," the Seattle University theater department's production at the Lee Center for the Arts. Sam Shepard's Pulitzer Prize-winning drama breaks down many family stereotypes through the depiction of an ultra-dysfunctional 1970s Illinois family.

The story centers on Vince (Lucas Kiehn-Thilman) who, on his way to New Mexico, makes a stop in Illinois with his girlfriend Shelly (Emma Bjornson) to visit his family. At first, Shelly is charmed by the family's quaint country farmhouse, but she soon discovers that the people who occupy the home are anything but charming. The family doesn't remember Vince at all. Shelly becomes the anchor to reality for the audience as she guides the audience toward learning the truth about Vince's strange family.

The family's dynamic is strained and filled with obstacles to overcome—patriarch Dodge (Sam Asher) is feeble and sick, matriarch Halie (Meme Garcia-Cosgrove) is no stranger to extramarital affairs, Tilden (Jacob Swanson) seems to be mentally handicapped and Bradley (Matthew Weingarten) has abusive tendencies. But as the play progresses, the audience learns these character traits are rooted in secret events of incest and murder that have left all of the family members broken and shaken to the core.

"Buried Child" is a roller coaster ride of emotions and tough real-life situations.

The production makes the audience members feel like they are meeting the family alongside Shelly, trying to figure out who they can trust from the very onset of the play. Shepard provides hints about each character's back-story, but he lets the audience

form their own conclusions. He uses this technique even in the play's ending—many puzzled faces exited the Lee Center as the audience retrospectively tried to piece together the mesh of scenarios that occurred between the plot's climax and its conclusion.

"Buried Child" forces the audience to grapple with some tough overarching issues.

"Three decades after its premiere, the way this play tears apart our comfort in family is still devastating," said Director Rosa Joshi in the program's Director's Note.

Each actor did a commendable job drawing out their character's true essence as the play developed—the audience can feel the emotional burden of the family's struggles as the nature of each character is revealed.

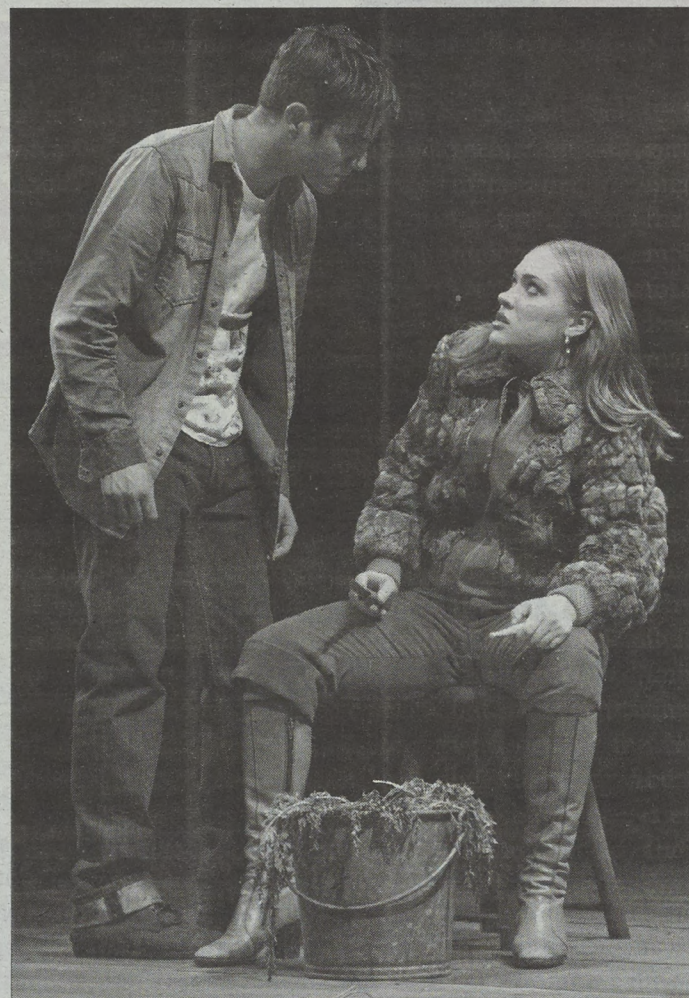
The main themes the play hopes to address connect directly with the characters' personalities.

At the beginning of the play, there's a sense of apathy for the ineffectual Dodge. Asher expertly demonstrates Dodge's helplessness in his performance—he is bullied by his wife and children and thus becomes continually disempowered by their actions.

In his low state, Dodge's depression has made him unwilling to maintain his crops. When Dodge does not step up to work the farm and leaves his fields unplanted for 12 years, he breaks the traditional family hierarchy and forsakes the role of breadwinner.

The female characters in "Buried Child" are the ones with the authoritative upper hand. Garcia-Cosgrove shows that the moody Halie resorts to bossy measures in order to keep her family in line, which marks her as head of the household. Bjornson keeps Shelly strong through her unwillingness to be ignored. Both women leave the men in an emasculated state.

Dodge's and Halie's children, Tilden and Bradley, represent the theme of the disillusionment with the "American Dream." Both are supposed to care for their parents in their old age,



KATERI TOWN • THE SPECTATOR

Jacob Swanson and Emma Bjornson act in "Buried Child" on Tuesday, Feb. 19, 2013 in the Lee Center for the Arts. The Sam Shepherd play centers around an American family and the horrible secret that is destroying them.

but are unable to effectively do so because of Tilden's emotional handicap and Bradley's physical one (he lost a leg in a chainsaw accident).

The characters' frustrations with this universal ideal—a standard that many people still struggle with today while trying to achieve what America has deemed social and professional success—is something that college students can easily relate to. Students will soon have to wrestle with the "American Dream" as they enter the workforce.

Weingarten gave Bradley's aggressive attitude the necessary oomph to make him feared. As Tilden, Swanson's remarkable performance stuck out the most, as he brought to life the

complexities of his character. There is much more to Tilden than initially meets the eye.

After watching this play, I felt like I knew this family in real life and had known them for years on end. Because of this, the emotions of the play have stuck with me ever since I left the theater.

Ashley may be reached at aroe@su-spectator.com

'Buried Child' runs until March 3 at the Lee Center for the Arts.

FOOD

STOWELL STRIKES AGAIN AT BAR COTTO

Emily Hedberg
Volunteer Writer

Looks like Ethan Stowell has claimed 15th Ave.

Bar Cotto, the famous food connoisseur's most recent creation, opened two weeks ago and is now Stowell's third restaurant on 15th Ave.

Adorned with polished concrete floors, sporadically placed candles and modern wiry pendant lights, Bar Cotto, Capitol Hill's newest salumeria and bar, epitomizes the classic Seattle hipster vibe. An enthusiastic hostess with wide-rimmed glasses seated me as Passion Pit played on in the background. Prominently placed between the tables and bar, the chef showed off his meat slicing skills, which provided customers with an authentic experience of a salumeria. And an experience is exactly what Bar Cotto has to offer.

Despite the menu's brevity, a night here is one full of meat boards, bruschetta and wood-fired pizzas. Customers who were seated when I arrived remained snacking, chatting and sipping

wine two hours later.

With the menu consisting primarily of meat, what more could a carnivore want? Ever? The meats were simply and elegantly delivered on basic stained-wood cutting boards, accompanied by small pockets of gently fried dough—take the concept of Tostino's Pizza Rolls and upgrade it. I was sold. One could be content without even looking at the remainder of the menu.

At seven dollars per selection, the prices were fairly steep for a mere college student. However, pricing qualms did not stop me from ordering a wood-fired pizza, which are visibly made in the kitchen that is partially incorporated into the restaurant itself. The crust bubbled, cheese was in perfect proportion to the dough and toppings were fresh. The reasonably priced happy hour menu provides half-off pizzas, meaning I paid the same amount of money I might have for a Papa John's pie, but was served the quality of something straight from Parma. I reiterate: this is a great deal.

But, some critics disagree with its perfection. Stowell has

received several prestigious titles such as "Best New Chef in America" and "Rising Star Seattle Restaurateur." With numerous other Stowell restaurants complementing Bar Cotto on 15th Ave., he has other establishments in the greater Seattle area as well. According to some critics, each share similar, if not identical, traits with respect to menu, atmosphere and general layout. However, Seattle Weekly food critic Hanna Raskin wrote, "I don't begrudge Stowell for doing the same thing six times—although I am looking forward to the day when he tinkers with the formula."

Although I agree that the layouts are nearly all the same, and menus relatively alike, I disagree with the negative criticisms of Stowell's establishments. Though it may be my love for meat or fondness of music that might be the catalyst for this opinion, Bar Cotto remains one of a kind in my book. Humans crave consistency after all.

In an interview with Stowell, I was informed that the familiarity in atmosphere that transfers from restaurant to restaurant is very much on purpose.

"We have not wavered from our original mission. We want to be that family Italian restaurant in your neighborhood that you want to go to over and over again. We have not wavered from our mission to provide friendly and professional service, clean and local ingredients, and food that is all made, in some way, from scratch," said Stowell.

Stowell emphasized his desire to cultivate a tight-knit group of customers so that he may develop

relationships with loyal clientele. When asked why most of his restaurants occupy Capitol Hill as opposed to downtown, he reiterated his desire to truly know his customers.

"To be honest, I had too many tourists [downtown]. We really want to provide that family atmosphere," Stowell said.

Upon initially arriving at Bar Cotto, I did not experience that family vibe. However, as time passed, multiple families trickled in, dates departed and the place was filled with the friendly neighborhood laughter Stowell had described. One elderly couple wandered in and were promptly greeted by the hostess with, "Back again already?"

Bar Cotto serves food with quality unparalleled to anywhere else I have dined on Capitol Hill, in addition to perfectly fulfilling Stowell's mission.

To critics who claim Seattle is in no need of more Ethan Stowell restaurants, I give this advice: take a look at the number of Starbucks that fill our city. One should be given as many opportunities to experience Stowell's handmade sausage as they are mediocre, overpriced lattes.

The editor may be reached at entertainment@su-spectator.com



CRITIC'S CORNER: DO YOU HEAR THE OSCARS SING?

Kellie Cox
A&E Editor

For the past two days, the press has done nothing but bitch about Seth MacFarlane. The comedian and irreverent creator of "Family Guy" hosted the 85th Annual Academy Awards on Sunday night and his jokes—called "tasteless" and "offensive"—have spurned an onslaught of stuffy, over-sensitive criticism.

To MacFarlane's critics, all I can say is lighten up.

There are bigger Oscar controversies at hand.

In the flurry of frustration surrounding

MacFarlane's gig, people seem to have overlooked the telecast's real blunder: the ceremony was a shameless plug for producers Craig Zadan and Neil Meron.

It is no coincidence that "Chicago" was honored more than once during the 2013 Oscar telecast and more than any of the actual nominees—Zadan and Meron produced the 2003 Best Picture winner (surprise). They also produced the made-for-television remakes of Rodgers and Hammerstein's "Cinderella," "Annie" and 2007's "Hairspray," which was also notably plugged during the ceremony via announcer John Travolta. Most recently, the duo produced "Smash," a new musical television series in the vein of "Glee."

So yeah, these guys are a little biased when it comes to musicals.

The result? A big ol' masturbatory ode to Zadan and Meron's musical fetish disguised as an Oscar ceremony.

"It felt like the Tonys had a baby with a Vegas revue," said Brian Lowry in a Variety review of the telecast.

And yet...I loved it.

I loved
"We
Saw

Your Boobs" and I loved the musical medley featuring Jennifer Hudson and Catherine Zeta-Jones. I loved the soft shoeing and I loved "Les Miserables."

Like Zadan and Meron, I guess I have a thing for musicals.

And I'm glad they've made a comeback.

There was a time when musicals dominated awards season.

In 1930, at the 2nd Annual Academy Awards, "The Broadway Melody" became the first talking movie to win Best Picture—it is also the first example of what we now understand to be "the Hollywood musical." The genre would become a go-to, fluffy staple within the film industry.

Despite the number of musicals produced in Hollywood during the '30s, '40s and '50s, the quality of such films drew little attention from the Academy.

But in the late '50s, the musical made a triumphant and loud return.

The glorious revival began with "Gigi" in 1959 and ended with "Cabaret" in 1972. During the 13-year time span, five musicals would win Best Picture, including "West Side Story," "My Fair Lady," "The Sound of Music" and "Oliver!"

In 1965, Julie Andrews won Best Actress for her role as "Mary Poppins," which was also nominated for Best Picture, and Andrews would be nominated again the following year for her role in "The Sound of Music." Two years

later, Barbara Streisand snagged a Best Actress win for her performance in Best Picture nominee "Funny Girl."

Yes,
it was

the golden age of the musical, but following "Cabaret's" eight-Oscar turn in 1972, the fervor died down. The genre lay dormant for three decades.

Then came "Chicago."

In 2002, after Baz Luhrmann's "Moulin Rouge!" garnered six Oscar nods, "Chicago" reminded moviegoers that classic musicals could actually be done well on-screen—the film became the first musical to win Best Picture in 33 years. Four of the film's stars were nominated for acting awards and Zeta-Jones walked away with Best Supporting Actress.

"Chicago" proved that the musical wasn't dead. It just needed some fine-tuning.

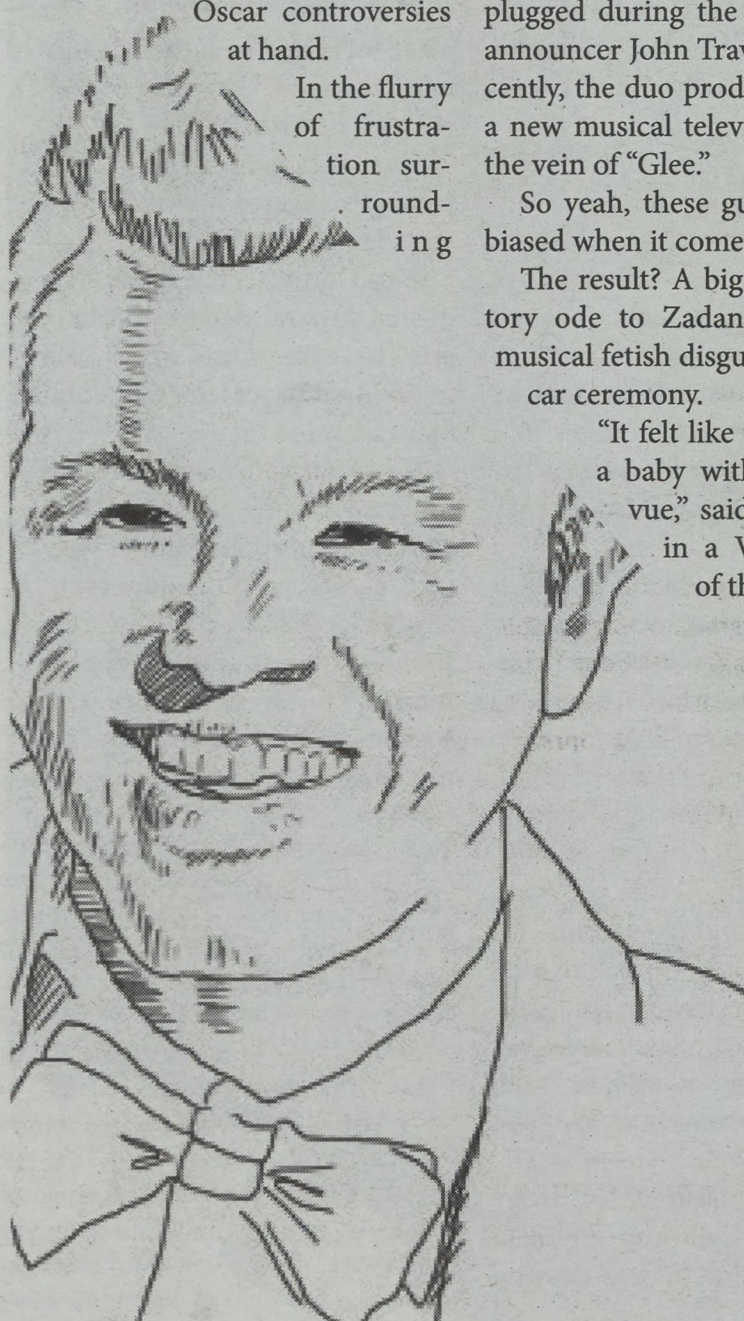
In the years that followed, the genre would see a second, smaller revival. The 2000s introduced on-screen adaptations of "Rent," "Dreamgirls," "Hairspray" and "Sweeney Todd: The Demon Barber of Fleet Street." The success of "Chicago" also inspired original works like "Across the Universe," "Once" and "Nine."

On television, the musical became a viable genre for the first time in decades, producing the "High School Musical" franchise and "Glee" that introduced younger generations to a genre far too often mocked and stigmatized.

The rise of the musical didn't waver this season either.

To the chagrin of musical haters everywhere, 2012 brought the mother of all musicals to the screen: "Les Miserables." The emotionally-bloated-yet-satisfying adaptation merited eight Academy Award nominations and won three of them on Sunday.

Although Anne Hathaway's win seems to be the film's most publicized achievement, its sound mix-



ing Oscar is what really hits the high note.

Prior to the release of "Les Mis," the cast and crew bragged at length about how the film's vocals and instrumentals were recorded live, which is reportedly a cinematic first. Although it is impossible to know how much of these on-set recordings were actually used in the final cut, the sound-mixing win proves that the innovative effort was successful.

Say what you will about "Les Mis"—Anthony Lane of the New Yorker said that, as he watched the film, he "screamed a scream as time went by"—but the film could, in fact, change the way musicals are made from here on out. That is certainly something to sing about.

Despite the significance of the sound-mixing win, "Les Mis" triumphs were meager in comparison to some of its competitors. Frankly, the film did not deserve the amount of attention it received during the telecast.

While the musical theme propped "Les Mis" and the decade-old "Chicago" up on pedestals, the ode to the genre overshadowed what was actually a very impressive year in non-musical filmmaking. I fear that the only thing people will remember about the season is "We Saw Your Boobs."

At first, Zadan and Meron's music-in-film theme didn't seem like such a bad idea. Had it been handled with subtlety, it would have been inclusive and classy. Music is always an integral part of the Oscars. Musicals, specifically, are often honored because they make for dynamic entertainment on stage. Since "Chicago" won Best Picture, Oscar producers have wiggled musical performances into the show almost every year.

But they didn't need to bludgeon us over the head with it. As the night grew on, the ceremony became less and less an ode to film and more and more an ode to music and farce.

Seth MacFarlane sang "Be Our Guest" and the world's most annoying woman Kristin Chenoweth sang about the Oscar losers. In commemoration of 007's 50th anniversary, Adele and Shirley Bassey sang "Skyfall" and "Goldfinger," but oddly enough there were no Bond actors, writers or directors to be found. Babs sang "The Way We Were" for the recently deceased Marvin Hamlisch. Zeta-Jones performed "All That Jazz" in a leotard and garters and Hudson belted "And I Am Telling You I'm Not Going" in a dramatic spotlight.

And, let's not forget the night's most awkward musical moment: the intimidating theme from "Jaws" impolitely ushered "Life of Pi's" visual effects team off the stage when their acceptance speech ran too long. The boot was particularly insensitive given that visual effects houses nationwide, including the Oscar-winning studio behind "Life of Pi," are experiencing financial hardships so severe it has led to layoffs and bankruptcy.

Did the Academy care? Of course not. They were too busy exalting "Chicago" 10 years in retro-

spect. While I agree that every day is a good day to honor "Chicago," Zadan and Meron's three and a half hour music-fest might have taken it a tad too far.

Although the telecast kept me thoroughly entertained (and I definitely sang along), it's hard to argue that the Oscar's music-in-film theme wasn't a little inappropriate. Out of the entire list of nominated films and shorts this year, "Les Mis" was the only musical in competition.

Regardless of the shameless plugging and out-of-place theme, the ceremony was a stiff slap in the face for the anti-musical crowd.

According to the New York Times, the telecast drew an audience of 40.3 million viewers, which is 3 percent larger than last year's audience. At the end of the day, people love a show and musicals are the

flashiest shows around, especially when hosted by Seth MacFarlane.

If this year's Oscars told us anything about the future of film, it's that film musicals are on a roll.

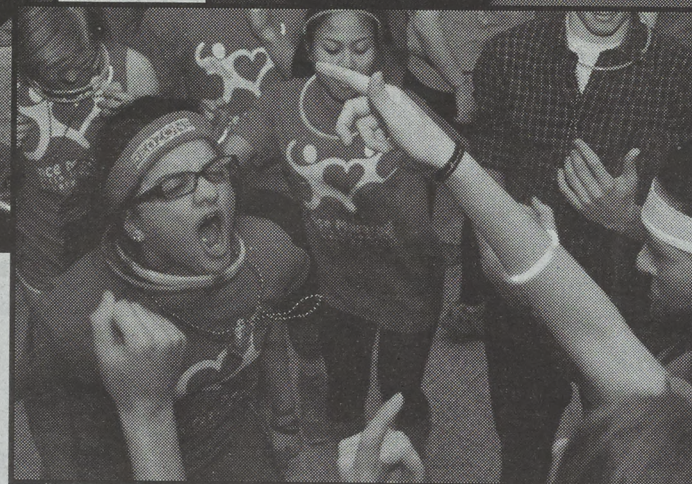
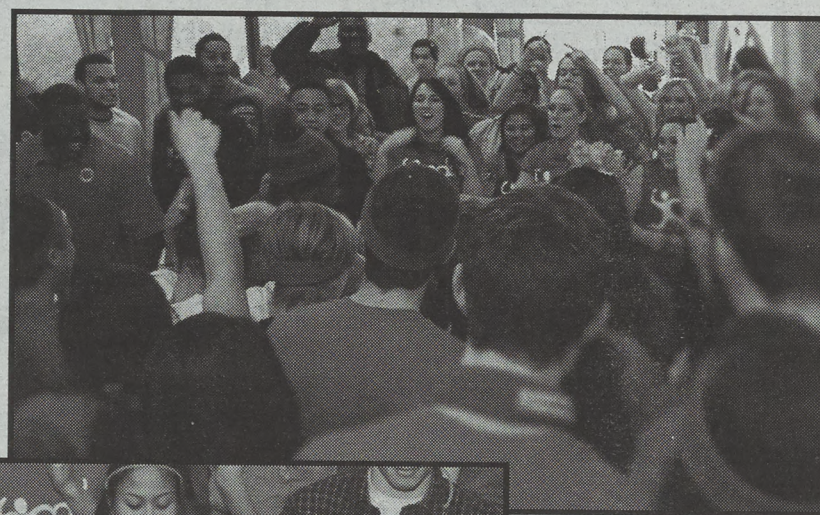
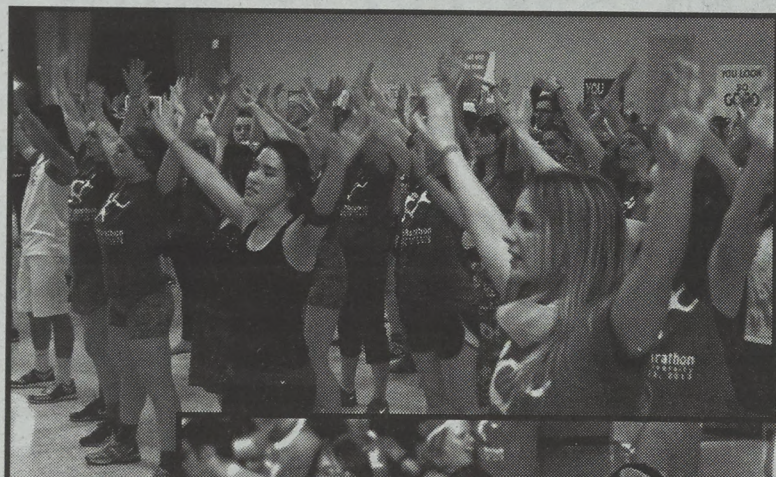
For better and for worse.

Kellie may be reached at entertainment@su-spectator.com



DANCE MARATHON GROOVES TO THE TUNE OF \$42,663

TREVOR UMBINETTI • THE SPECTATOR



21

MUSIC:
Wintergrass Bluegrass
Festival @ Hyatt Place

OPENING NIGHT:
The Edge of Peace @
Seattle Children's The-
ater, 7 p.m.

22

SILLIES:
Yo Gabba Gabba Live:
Get the Sillies Out! @
the Paramount, 6 p.m.

COMICS:
Emerald City Comicon
@ Washington State
Convention Center

23

FILM:
"Raiders of the Lost
Ark" Double Feature @
SIFF Cinema Uptown,
7 p.m.

MUSIC:
Moe @ Showbox at the
Market, 7 p.m.

24

MUSIC:
The Alabama Shakes @
the Paramount, 7 p.m.

25

MUSIC:
Psychic Ills @ the
Crocodile, 8 p.m.

OPENING NIGHT:
The Music Man @
5th Avenue Theater,
7:30 p.m.

26

MUSIC:
Passion Pit @ the Para-
mount, 6:30 p.m.

THE 10 SUDOKU

10 things to tax besides dancing

10 Tickets to Seattle U football games

9 Bacon

8 Childhood obesity

7 Puns

6 Sin Tax

5 Tic-Tacs

4 Open-toed shoes

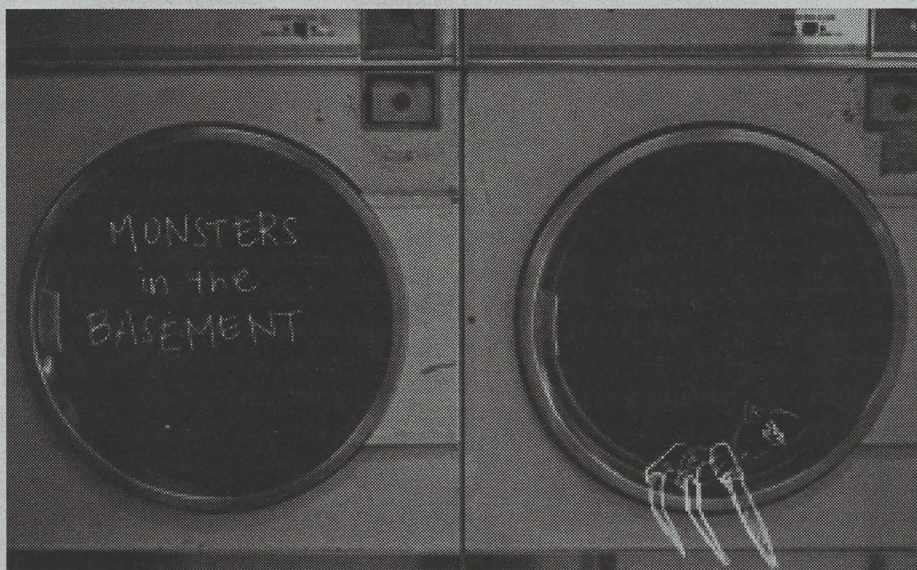
3 Police brutality

2 Crack

1 Happiness

		9						8
8	3				5			
		7	6	1		9	3	
		5			9		7	1
			2	7	6			
7	4		1			2		
	1	6		8	7	4		
			3				6	7
2						1		


MONSTERS IN THE CLOSET • BY CELINE BALDEVIA




CORNDOG DETECTIVE • BY KELTON SEARS




HOROSCOPES

 **ARIES**
3/21-4/20

You're as pretty as a peacock. A boring peacock.

 **TAURUS**
4/21-5/21

Watch out for the elephants. They can smell your fear.

 **GEMINI**
5/22-6/21

Join a murder of crows. Your heart is as black as their feathers.

 **CANCER**
6/22-7/22

Change your MySU password. The warthogs have cracked your code.

 **LEO**
7/23-8/22


Mercury's apex shows you should become a bunny. Bunnies are cute.

 **VIRGO**
8/23-9/22


The sloths are coming. They'll get ya.

 **LIBRA**
9/23-10/22

Your baby turtles are growing restless. The honeymoon is over.

 **SCORPIO**
10/23-11/21


Hey watch out—birds are going to rip your eyes out this week. Ouch.

 **SAGITTARIUS**
11/22-12/21


The squirrels know what you do when you're on your own.

 **CAPRICORN**
12/22-1/20

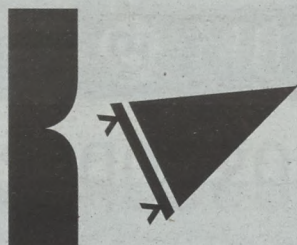
That goldfish you flushed down the toilet is coming back up to haunt you.

 **AQUARIUS**
1/21-2/19

Don't attempt to jump over any baby giraffes this week.

 **PISCES**
2/20-3/20

Your roommate is going to put bed-bugs all over your stuff.



FRESHMAN SETS SCHOOL RECORD IN HIGH JUMP

Kevin Dunham
Staff Writer

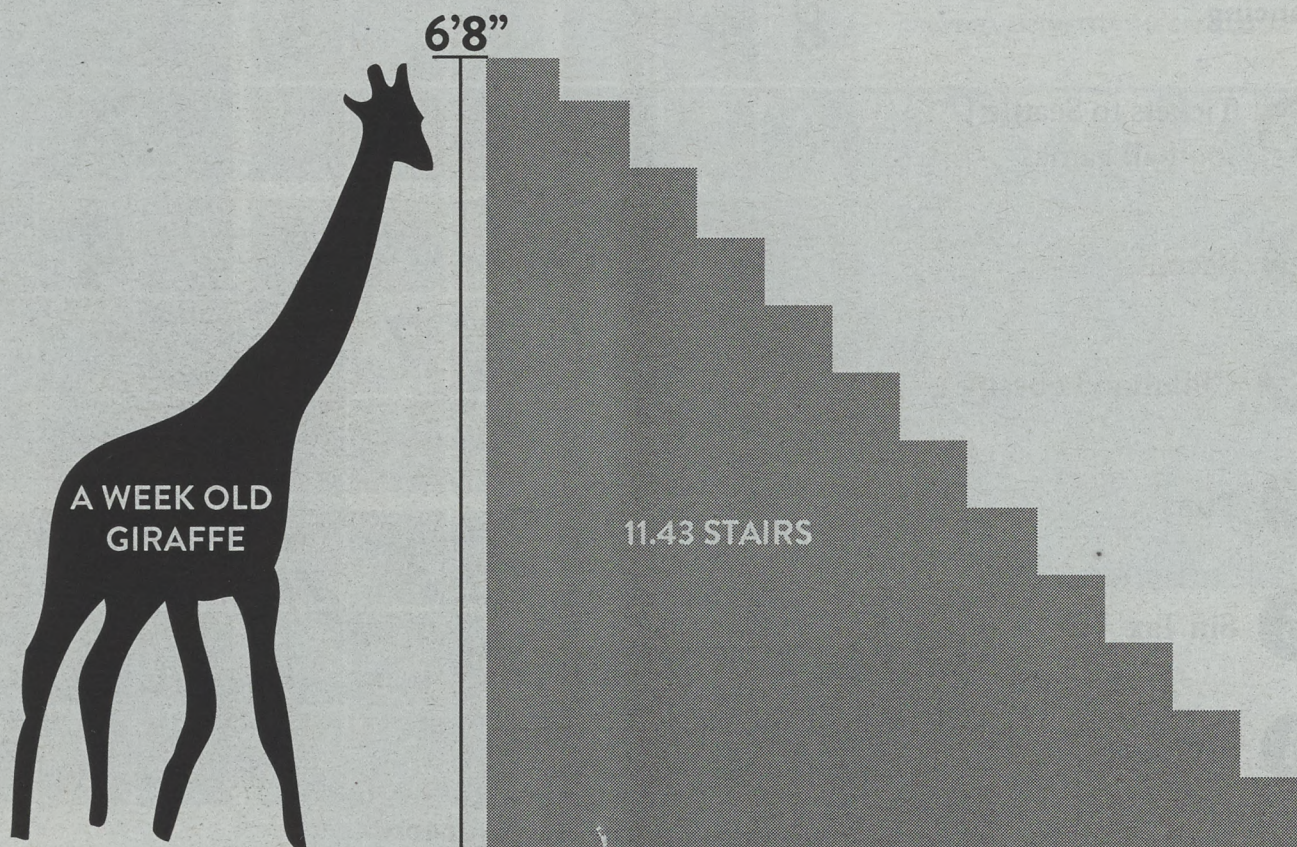
Seattle University has a new name to add to its track and field record book—freshman Shaddye Melu broke the previous high jump record by jumping 1.98 meters, or 6'5". On his next height, Melu set the record again at 6'8", a new personal best by two inches.

The jump comes in Melu's second meet, the Husky Classic. Melu, who also competes in the 400-meter dash, now sets his sights on jumping into the 7' category, a major benchmark for elite high-jumpers. The jump of 6'8" gained Melu first place in his flight, and third place overall for the event, which featured athletes from many west coast schools.

"He's got the talent to get up to being a national qualifier," said Chad Pharis, Melu's coach. "There's plenty for us to work on and make improvements with. He should become a seven-footer, within, if not this season for sure the season after."

Melu next competes in the WAC championship, with a chance to qualify for Nationals, should he be able to hit the mark needed to do so.

We have the WAC conference this coming up week," said Melu. "You never want to shoot for anything less than first because even if you're [in] a



position for first and you're not shooting for first you're not going to take it.

As for what the record meant to him, Melu took it in stride, instead relishing the success in achieving his own personal goals.

"For me, I'm not much of a records guy, I'm more of a personal achievement guy," Melu said. "Because when I jumped a 6'8" it was more me being happy in myself for jumping the jump that I came to jump. I didn't even

think of the school record at the time."

His coach, however, lent more perspective to the actual achievement of breaking the record, especially so early in his career.

"It's been an old school record, so he's the first legitimate high jumper this school has ever had," Pharis said. "The record was not set very high coming in, but just the fact that he could break it so early legitimizes what he's capable of doing."

"I want to be a really good high jumper, one of the best in the nation," said Melu. "I don't come here and do division 1 sports just to be decent. I want to be as good as I can. I think I've got the right coach to get me up there."

Editor's note: Melu did not qualify for Nationals at the WAC tournament.

Kevin may be reached at
kdunham@su-spectator.com

TRACK TEAM FALLS SHORT IN WAC TOURNAMENT

Kevin Dunham
Staff Writer

Seattle University Track and Field wrapped up its indoor season this past weekend at the WAC Indoor Track and Field Championships in Albuquerque, New Mexico. Seven teams competed for the title, with University of Texas-San Antonio placing first on the men's side and Texas State the champion on the women's.

Seattle U men finished seventh with 16 points while the women finished eighth, despite setting numerous school records, including a new mark in the men's 200-meter dash and 4x400 relay, the women's 4x400 relay, pentathlon, 60-meter dash, and more.

Distance runner Mathew McClement scored the first points for the men's team, finishing third in the 5000-meter run in a time of 15:17:11.

Speaking about the thrill of cross-

ing the finish line in third, McClement said, "It was pretty cool. The first thing was I finished and collapsed. But then I got back up and saw all my teammates cheering and that made it all the better. I just want to thank my coaches, teammates, and girlfriend for supporting me."

Both teams have little time to relax with the start of the outdoor season just around the corner. The first meet will be on March 16, at the Oregon

Preview.

"I hope that it drives everybody to want more," said Head Coach Trisha Steidl. "I hope seeing the level of the other schools motivates people to want to be there too... If you're fit and you're ready to go, your mindset is what makes the difference come competition day."

Kevin may be reached at
kdunham@su-spectator.com

FEBRUARY 27TH, 2013 21

SOFTBALL TEAM DOMINATES NORTHWEST EAGLES

The Redhawks hosted the Northwest University Eagles at the newly renovated Logan Field in a doubleheader for their first regular season games on Feb. 23, 2013. Seattle U won both games by scores of 9-1 and 15-0, highlighted by Lisa Maulden's 3 RBI home run in game one and Bubba Morrow's grand slam in game two.



LINDSEY WASSON • THE SPECTATOR



FOOTLOOSE, KICK OFF YOUR DANCING SHOES

The Department of Revenue is trying to destroy our happiness.

Several popular Seattle venues have been charged with overwhelming fees because they haven't been paying a required tax that calls for an extra fee based on whether the area offers an "opportunity to dance." According to state law, movies, concerts and plays are exempt from sales tax. But if people are booty dropping or lindy hopping, tax must be collected.

Venues say they have been confused by the tax, and for good reason. There has never really been a firm understanding or implementation of what the tax means or what venues it applies to. Additionally, only some venues have been audited by the DOR.

Despite outraged responses to these discrepancies, popular venues on Capitol Hill still face massive fees and a limited time to pay them off. Century Ballroom, Neumos and Neighbours are just a few local hot spots affected by these charges. Century Ballroom has to raise \$92,000 in just a few months. Venues that aren't able to come up with the face closure.

State senators have introduced a bill to exempt these venues from paying these taxes, and many Seattle residents are making donations to help save their favorite dance spots.

Meanwhile, people are still unsure of what the tax even is.

Can arenas be taxed when people dance in the aisles at a Lady Gaga concert? Can theatres be taxed when men in suspenders dance in "The Music Man" on the stage of the 5th Avenue? Can restaurants be taxed when customers dance to a live band serenading their dinner?

Maybe Seattle University should have to pay a tax for the number of flash mob line dances that happen here. That definitely provides people with an "opportunity to dance."

The Spectator editorial board consists of Kelton Sears, MacKenzie Blake, Caroline Ferguson, J. Adrian Munger, Colleen Fontana, Kellie Cox, Collin Overbay, Andre Wyatt and Lindsey Wasson. Signed commentaries reflect the opinions of the authors and not necessarily those of The Spectator. The views expressed in these editorials are not necessarily the views of Seattle University.

'I WOULD NOT LIKE TO THANK THE ACADEMY...'

"Argo" represents everything that is wrong with the Academy Awards.

In fact, it represents everything that is wrong with all of American filmmaking.

Like the presidential race, the road to the Oscars is one less concerned with artistic value than it is with money. Every year, studios launch multi-million dollar campaigns to market and promote the films they decide are Oscar-worthy.

This year, the campaigns were more expensive than ever. According to the Los Angeles Times, which is bombarded by tidal waves of "For Your Consideration" ads every Oscar season, the nine Best Picture nominees ran a total of 189 full page advertisements this year—each advertisement in the L.A. Times is worth approximately \$45,000.

Looks like "Argo" might have paid for the most ads.

Thank you, "Argo" for keeping the L.A. Times print edition alive.

The American film industry promotes its big fish, big money films, which the Academy then rewards. Those Hollywood films are often not the best, but in their sizable financial wake the creative little guys are swept under the rug. If the underdogs are lucky, they'll get a few Oscar nods that serve as mere consolation prizes from the Academy.

Instead of rewarding the dark horse films that earn their nominations based on soul and creativity rather than large budgets and marketing campaigns, like "Beasts of the Southern Wild" or "Amour" (which won the Cannes Film Festival's coveted Palm d'Or), the Academy has once again rewarded one of the most conventional films of the lot. "Argo" is just another uninspired movie to be congratulated for its historical sentimentalism and safe approach to movie making.

So thanks, Academy, for considering 2012's most unoriginal nominee its best. It serves as a reminder to us all that the Oscars don't support art—they support the status quo.

IF A METEOR WAS HEADED TOWARDS EARTH, WHAT DO YOU THINK YOU'D DO?

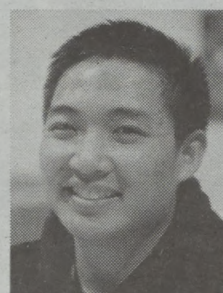
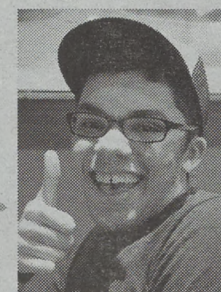
"I would do everything I had ever wanted to do in whatever time I had left."

Michelle Czubernat, Sophomore



"I would do a lot of drugs. As many drugs as possible."

Lucas Ware, Freshman



"Do something really crazy like bungee jumping...or not going to school that day. Or going to Vegas with my friends."

Sidney Lee, Junior



"I think I would fly home and spend [time] with my family."

Becca Clark-Hargraves, Freshman

THE GUIDANCE COUNSELOR

by Sam James Moreno

Sam is not a licensed counselor. He's a junior with lots of good advice in his head, which is conveniently located right here



Q: *I'm having the realization since coming to school that I'm getting older and it scares the crap out of me. How do I cope with this realization?*

A: I hate to break it to you sweet cheeks, but we all get old and there isn't anything you can do about. But the last thing you should be doing is sitting around worrying over it. Use that feeling as a motivation to do something worthwhile.

You're in college, you have that excuse to do pretty much the most ridiculous stuff you have ever wanted to do!

Q: *Should I feel guilty about hooking up with someone when they're drunk? How drunk is too drunk?*

A: I got this question a few weeks back and after thinking it over for awhile, I realized that I don't have a solid answer. Clearly there are certain understandings about what is consensual and what is not, but on a college campus when drinking and hooking up is a common activity on weekends, it's not a cut and dry situation.

Sexual violence and issues of consent have become a talking point on a lot of college campuses; the culture of hooking up and sexual agency and liberation have all become a part of this discussion as well.

I'm curious to what you guys think. Issues around hooking up and consent aren't often addressed in a public forum so I'm interested to see what you all have to say. Next week I'll post some responses!

Q: *What are your thoughts on the "(Age ÷ 2) + 7" rule? I've been seeing someone who... does not fall into that category for me. We've been seeing each other for over a year. I keep trying to end it because I feel like it's holding me back from dating men my own age—everyone pales in comparison to him. At the same time, we're in different life places and he has his own committed relationship (he's one of those "poly" guys but sometimes I think he's just a cheater). Thoughts?*

A: Okay, so let me get this straight, you are dating either a younger or older man who is in a relationship already and he tells you he's poly but you think he's just cheating?
We've got a lot to unpack here.

First of all, date who ever makes you happy, regardless of what your friends may think (provided that it is legal). When dating outside of what our society deems an appropriate age, you have to accept that it will come with a certain level of judgment. Whether the judgment is warranted or not, it's a reality you will have to live with if you choose to continue the relationship. As you probably already know, our society doesn't deal well with sexual/romantic deviance, especially if we don't have a nice little archetypical box to fit it in.

If the pressure to date someone society would deem "age appropriate" is the only reason you want to end this relationship, you should probably think about where these insecurities are coming from. It's your relationship—don't let the expectations of others dictate that for you (much easier said than done, believe me). You may be in different places, so maybe the relationship isn't desirable for the time being, but don't just throw out a good thing.

To address the second part of question: it is imperative that you and this guy get on the same page about what your guys' relationship is and what his other committed relationship really is. If he is really in a poly relationship, he should be outright and honest about it. If you are open to dating him if he is poly, maybe you should think about being poly yourself. Clearly you want the experience of dating someone closer to your age. I think the most troubling thing about your question is your uncertainty of his honesty. If you think he's cheating, get on the same page and don't be afraid to ask him about his other relationships.

Keep it classy,
TGC

Have a question? Send it to guidance@su-spectator.com

THE SPECTATOR

WEBSITE

GOT A FACELIFT.

CHECK IT.

SEATTLESPECTATOR.COM

Cross the bridge to a great career.

Expand your career options in just 12 months with Seattle University's
Bridge MBA for Non-Business Majors.

Albers School of
Business & Economics

- Learn broad-based critical thinking skills and business knowledge that employers are seeking in their new employees.
- Gain valuable experience through classroom projects and experiential learning activities.
- Network with local business executives through Albers Placement Center events, the Mentor Program, and the Executive Speaker Series.

The Bridge MBA at Seattle University.

Call (206) 296-5919 or email mbab@seattleu.edu for more information.



ALBERS
SCHOOL OF BUSINESS
AND ECONOMICS



"START WITH A KICK-ASS MARGARITA; END WITH FRESH
CHURROS AND A POT OF BITTERSWEET CHOCOLATE"

SEATTLE TIMES

BARRIO

MEXICAN KITCHEN & BAR

HALF OFF TEQUILA
ON MONDAYS

EARLY AND LATE NIGHT
HAPPY HOUR

SUNDAY BRUNCH
WITH \$6 COCKTAILS

LUNCH HAPPY
HOUR DRINKS

WWW.BARRIORESTAURANT.COM
1420 12TH AVENUE | 206.588.8105